contact with the feminine." in childhood, and I think that unconsciously seeing Cris all so fantastic has influenced those times."

Lu points out in her own story a fundamental aspect of Cris's character: **the denied desire of the Argentine male.** "I remember that my father was very aroused by Cris. I remember the comment 'she's a chick' as if validating her with the title of woman."

The other mirror

María Belén Correa is the director and founder of the Trans Memory Archive. Regarding Cris Miró's impact on Argentine trans culture, Belén shares several points of agreement with Querelle. Belén recounts that older trans women at the time didn't feel represented because she didn't have breasts and therefore wasn't even considered a trans woman, or what was then called a transvestite. "You had to have silicone implants and be in jail to be considered one."

Cris influenced her peers in different ways depending on their generation. For the young girls of that time, she symbolized the icon to aspire to, the potential to be, the ability to find oneself and be the complete opposite of how we activists were seen, because we were the crazy ones, the ones who chained ourselves to things, the ones who confronted the police. That was the other perspective, the ability to say, 'I don't want to be that.' **It was having that other mirror** and being able to say, 'I want to be like Cris or like Flor de la V.' But **not all of us want to be showgirls, not all of us want to be hairdressers, not all of us want to be singers** . They are different paths. But in a time when there were no other paths, **they were** , of course, beacons of hope .

In artistic terms, Cris represents both a vindication and a continuation of a legacy cut short by the dictatorship. "In the industry, she was considered an actor, a kind of drag performer, which is why she could have had that entry. The last phenomenon like her was Evelyn, who was meant to play the role that

El). Censorship didn't allow the word 'transvestite' to appear, nor did it allow Evelyn to play the role that Susana Giménez ended up playing with Olmedo. Evelyn ended up leaving with the dictatorship, escaping with Libertad Le Blanc. From then on, there was an artistic void. The dictatorship swept away all the well-known artists. At that time, Evelyn was performing on Corrientes Street with Chico Novarro, Estela Raval, and Ethel Rojo."

Without breasts there is no paradise

The activist also focuses on a crucial point: **Cris was a sex symbol who fundamentally challenged the prevailing gender binary**. "In the artistic sphere, she filled what was then called the 'man-woman' role in theater. It was her androgyny that allowed her to be considered an artist, but she was always seen as an actor. Later, when she was presented as an attraction, they gave her a new name, and that's when she became Cris Miró. The gender binary meant she was forced to get breast implants in the later years of her career because, in the collective unconscious of Argentine men, the sexiest person couldn't be someone without breasts," says Belén.

One of the costs of building that meteoric career was political involvement. "When she left the hands of her first producer, she wasn't allowed to do a lot of things, like express a political or activist stance. In the first article we did as ATTTA (Association of Transvestites, Transsexuals, and Transgender People of Argentina) in '94 or '95, Crónica wanted to do a story called 'The Applauded and the Disparaged,' in which Cris, Pía (Baudracco), and I were going to be portrayed as the disparaged ones for being activists at that time. But her producer wouldn't allow it."

Currently, a project is underway to bring the life of the fleeting Cris to the screen. Meanwhile, she lives on in every transvestite memory. Amidst fantasy, dreams, and the nostalgia of being that woman. One of them. The thousand Cris Mirós.